

WEEKLY

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES! Volume XI.
Whole No. 200.

NEW YORK: SATURDAY, FEBRUARY 16, 1884.

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THE NEW YORK MIRROR.

At the Theatres.



If you want to give your wife hysterics and scare your children out of their wits, take them to see *Modjeska in Nadjeza*, a play that converts the Star Theatre, for the time being, into a chamber of horrors. The play is by Maurice Barrymore, the actor. It is not badly written, but it presents a series of disgusting episodes that will certainly prevent people with nerves from flocking to see it. For this reason alone the piece can never achieve popularity.

Mr. Barrymore claims that *Nadjeza* is "entirely new and original." Perhaps it is; but we scarcely believe him capable of inventing so repulsive a plot, which, moreover, it seems to us, savors of some Polish novel. Poe, crazed with rum, could not have turned out a more horrible story. Murder, suicide, illicit love, baseness and a suggestion of incest are but a few of the criminal resources that the drama develops.

There is no need to summarize the plot. To do it justice we would have to write in blood on Tewksbury tanned skin. The dialogue is smooth and compact. The situations, were it not for their ghastliness, would be strong. At the conclusion of the prologue the scene of disgusting realism is reached when the wife, Nadjeza, thrusts her hand into the bullet wound in the heart of her husband, who lies upon a stretcher, splashed some blood upon the forehead of her five-year-old child, and conjures her to devote her life to revenging the father's death, and then throws herself upon the corpse of her husband to die of poison. No wonder that women shuddered at this crimson episode and that men went out to get something that would steady their stomachs for the horrors to come after.

A trifle more exaggeration of these lurid developments would make Nadjeza a screaming burlesque from beginning to end. In that form it might "catch on." The complications of the piece are innumerable; the devious unfolding of the story puzzled more than one of the auditors. Mr. Barrymore displays considerable constructural and dramatic skill. For this reason we regret that he did not select a more palatable theme for his start as a playwright. In this he has made a grave, but not an irretrievable error.

Madame Modjeska acted the parts of Nadjeza and Nadine, the mother and daughter, very conscientiously. She let none of the opportunities given her to be thrilling pass by. But Modjeska is not an actress who stirs the soul. She is always artistic but seldom natural. Her emotion has not the ring of genuineness. One admires her mastery of stage technique and the finished methods she employs, but one is never moved to forget that the actress is acting. It takes a genius to do that. Modjeska is not a genius; she is simply talented and accomplished.

Frank Clements was very good as Khorowitch, the revolutionist. Ian Robertson had a nasty old man. Prince Zabaroff, to play. Repugnant as the character is, it must be admitted that he made the success of the occasion, acting the calculating *roué*—a companion picture to the Baron de Chevrial—to the life. Maurice Barrymore was excellent as Paul Devereux, the lover of Nadine. Messrs. Coleman, Cleary and Dawson performed their more or less unpleasant duties satisfactorily. George Drew was unfortunate in being cast for *Eureka Grubb*, a vulgar caricature on the American girl. When we say that the lines allotted her, with the intent of introducing a comedy element, were as coarse as the melodramatic portions given the others, we think Miss Drew's position will be understood and will awaken sympathy.

The play was nicely mounted. The ladies' dresses were handsome.

There was a very large audience in the Grand Opera House Monday evening when Shook and Collier's combination presented *Storm-Beaten*. The people seemed highly pleased with the performance and applauded vigorously. The cast is different in many instances from the original one. E. K. Collier gave a fine, manly impersonation of Christianson. B. T. Ringgold made a good Richard Orcharson, and the Squire was fairly acted by Edwin Varey. Marie Lewis as Kate, and Nelly Howard as Priscilla, won the sympathies of the spectators. Maggie Arlington did what Dame Christianson has to do very

nicely, but she is too comely to begin playing old women at this stage of the game. Mr. Tilton, Mr. Seymour and Mr. Stanley acted their old parts efficiently. The scenery showed to better advantage on the stage of the Grand Opera House than it did at the home theatre. The *Rajah* will be the bill here next week.

Wanted—A Partner amused a good-sized assemblage at the Third Avenue Theatre Monday. The comicalities of the leading comedians, the singing and other features of this laughable absurdity were duly enjoyed.

At Tony Pastor's there's a double combination till this week. The Howard Atheneum troupe and Mr. Pastor's own company furnish the entertainment. There is any quantity of diverting specialties and the funny comedy, Mrs. Partington, brings the evening to a close. Next week there will be a holiday programme in honor of G. W.'s. Birthday. The Four Roses, Lester, Allen, Seaman and Girard, the Clipper Quartette and other specialties of similar magnitude will appear. On Washington's Birthday the Academy will be again utilized to make room for the crowds that always surge to Mr. Pastor's jubilees.

Confusion was transferred from the Fifth Avenue to the Comedy Theatre Monday evening, where the merry farce was received with shouts of laughter by a large audience. The *levee de rideau*, *Distinguished Foreigners*, passed off jovially. The management informs us that the "take" is extremely large, the indications being that the piece will enjoy an extended run in its new habitation.

That amusing political skit, *For Congress*, in which Mr. Raymond has hit the risibilities of our public by his irresistible characterization, General Limber, was presented again at the Fourteenth Street Theatre, before a large house, on Monday. The performance passed off pleasantly, laughter being the order of the night. Miss Bigelow, Mr. Devere and Mr. Cullington repeated their former success. *For Congress* will draw well during the week. Next week, Callender's African Festival will occupy the stage of this theatre.

Cordelia's Aspirations at the Comique seems to be weather-proof. The gloom that has prevailed out-of-doors has not pervaded Harrigan and Hart's pretty house, where mirth holds uninterrupted sway. There is an evenness in the attendance here that leaves the chronicler of theatrical affairs no chance to vary his weekly record.

Two events were announced for last night—too late for comment in this MIRROR. At Wallack's, where *Deception* has not met with an extraordinary share of patronage, Lady Clare was set down for production. This play is by the author of *Storm-Beaten*, and it has caused considerable discussion in London as to its origin. Mr. Buchanan claims that it is his own invention, while certain writers declare that it owes its existence to Le Maitre de Forges. The cast of Lady Clare embraces the principal artists of Mr. Wallack's company, and new scenery has been prepared for it by Goather. The other event, and one that promised a larger amount of amusement to first-nighters, was the initial representation of *On the Yellowstone* at the Comopolitan, under the management of Miss Blackburn. From the prospectus that has been dedicated to the press, it seemed likely that the affair would prove to be a huge guy from beginning to end.

Alpine Roses at the Madison Square has been considerably improved, and the performance is now noticeably more enjoyable than it was. The play turns out to be a dramatization of a story written some years ago by Hoyesen, and published, together with some fugitive sketches, in a little book dedicated to Dr. Egbert Guernsey, of this city. As the story itself is poetic and interesting, it seems strange that both poetry and interest were lost in the adaptation for the stage. It is worth seeing in the opinion of many, however, for the excellent acting done by the principal members of the cast. Miss Cayvan, Mr. Clarke, Mr. Whitten and Mr. Le Moyne form an equipment of efficient artists that would lift any composition, no matter how lacking in merit, above the level of stupidity. Last week, in our notice of this play, we inadvertently omitted mention of Mrs. Whitten, who acts Uberta, mother of the heroines. She plays the part admirably, investing it with picturesqueness and character. It will probably be some weeks before another play is brought out at the Madison Square, but several are in hand, accepted and ready for an emergency.

Last week the receipts at the Union Square suffered slightly—as was the case with all places of amusement—on account of the forbidding state of the weather. Nevertheless, the success of *Separation* financially as well as artistically is the greatest ever known in the history of this theatre of successes. The cast is admirable from beginning to end. Miss Cary's statuesque beauty has attracted general attention, and her representation of the wife has avoided a naughtiness which it lacked on the opening night. Miss Harrison has made a palpable hit as Jenny Maxwell. It is a delicious piece of comedy acting that merits the prominence

it has achieved. Mr. Whiting, in the opposite character of *Felix Fawn*, has also distinguished himself as a comedian of rare ability. Misses Eller and Du Sault and Messrs. Stoddart, Parselle, Coghlan, Morris, Chanfrau, Magnus and Thompson perform their duties capitally. Indeed, where such general excellence exists it is difficult to particularize. The scenery is exquisite, as we have already said. A feature of the Union Square is Mr. Tissington's orchestra—by many admitted to be the best in the city. It is small, but the members are picked, trained men and the excellent taste their leader displays in his selections renders this department unusually enjoyable.

Three of a Kind having caught on tenaciously at the New Park, arrangements were made to cancel Mr. Rankin's date and extend the Troubadours' entertainment over another week. The piece is voted one of the funniest things out, and gives untold delight to large gatherings nightly.

Langtry's last week at Niblo's is a repetition of the preceding week so far as crowded houses go. She will be superseded by a party of Uncle Tommies next Monday night.

The Musical Mirror.



D'Oyly Carte's cable letter to the *Herald* was a clever advertisement for *Princess Ida*, and it helped to secure a large audience for the first performance on Monday night at the Fifth Avenue. But D'Oyly's telegraphic oleomargarine failed to save the opera from failure, the production proving that the *Herald* criticism on the London production, to which he took exception, was just in every particular.

There were several reasons why the *Princess Ida* did not score. The most important is that the libretto and the music are infinitely inferior to anything that Gilbert and Sullivan have given to the public. The next in importance was the fatal unevenness of the cast, most of it being bad and little of it good. Mr. Stetson has lavished upon the production fine scenery and gorgeous dresses, but these accessories will not compensate for the vapidly of the book, the unattractiveness of the score and the incompetence of several of the people engaged in the representation.

The *Princess Ida* is a rehash of a former Gilbertian effort called *The Princess*, which was a burlesque on Tennyson's well-known poem. Every page of the libretto bears evidence of the *rechauffe* process. It is wordy, but the words have neither wit nor worth. The framework is the same as the collaborators have used in *Patience*, *Pinafore* and *The Pirates*. There are patter songs, nursery ballad and glee music. But Gilbert seems to have forgotten his cunning in the matter of humorous polysyllabic rhyming, and his peculiar gift of turning things topsy-turvy has lost its zest. The girl academicians are tiresome and so are weak prototypes of Lady Jane, the Pirate King, the Heavy Dragoons, which are dragged by the hair into this compilation of stupid nonsense. The first act was promising. It contained two numbers, "I Can't Think Why" and "O! Dainty Triplet," that delighted the house, the first on account of its freshness and jingle, the second because of its pretty music. King Gama sings "I Can't Think Why," the words of which are as follows:

If you give me your attention, I will tell you what I am. I am an amateur artist, and I am not a show-off, but I have little tact and each social defect.

In my erring fellow-creatures I endeavor to correct.

To all their little weaknesses I open people's eyes,

And little plans to snub the self-sufficient I devise.

I love my fellow-creatures, I do all the good I can,

Yet everybody says I'm such a disagreeable man!

And I can't think why?

To compliments I flatter, I've a withering reply,

And vanity I always do my best to mortify—

A charitable action I can skilfully dissect,

And an interesting speech I'm in a奇特 position to detect.

I know everybody's a-miss and when everybody says,

And I carefully compare it with the income-tax returns,

But to benefit humanity, however much I plan,

Yet everybody says I'm such a disagreeable man!

And I can't think why?

I'm sure I'm no aesthete; I'm as pleasant as can be;

You'll always find me ready with a crackling repartee;

I've an irritating chuckle, I've a celebrated sneeze,

I've an interesting singer, I've a fascinating leer,

To everybody's surprise I know a thing or two,

I can tell a woman's age, her horoscope, and I do,

But although I try to make myself as pleasant as I can,

Yet everybody says I'm such a disagreeable man!

And I can't think why?

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THE NEW YORK MIRROR.

The Giddy Gusher



I knew, when I was told that Barrymore had written a piece, that it was no fool of a play. That gentleman is the most intense young man of my acquaintance. An ordinary emotion of respectable size as the culminating feature of an act would never do for Barrymore. It must begin with every chord in the human heart at its greatest tension—not a loosened string in the whole gamut—and keep it up. Well, leave Barrymore and Modjeska; they are frail, but they are fearful.

The whole combination is constructed of galvanized wire—there isn't a fat, calm member in the party. The Count Botenza, to begin with, is a nervous excitement in a dress suit. Harry Sargent is another case of the same disease. And after passing these instances of high spiritual exaltation at the gate, the work of Barrymore and Modjeska inside fits you for morphine and Dover's Powders before you sleep.

This is called Modjeska's farewell engagement. I think it is. She will hardly last the season. The ingenuity of man never constructed a play so like a corkscrew for extracting the vitality from a woman, as is Nadjeza. There she is as her own mother, taking an hour off in the first act and terrifying the audience by telling 'em plainly all about it. Torn with grief, remorse, disgust and agony, taking poison and dying the death of a cockroach. All in one act.

There she is as her own daughter afterward, tearing her heart out, having disgust, agony and grief—grief, agony and disgust—always on the brink of repeating her ma's foolishness, till finally, selecting a pleasant murder and the same old cockroach death by poison at the last. Frank Clements struck the keynote of the play when he had a bloody, wounded arm publicly dressed on the stage. In real life I believe it's customary for the ladies of families in which frightful accidents occur, to get as far away from the dreadful scenery of dressing wounds as possible; but it's expected that nice people with full stomachs will like to contemplate an awful bloody shirt, an (apparently) dreadfully gashed and wounded arm. To sit and see it bandaged and witness the contortions of the sufferer may be a form of amusement worth introducing in plays, but the Gusher thinks the sooner the realistic details of the hospital and surgery are cut out of Nadjeza, the better for the play.

There's altogether too much nasty old man and beautiful young lady sacrifice in it. A veil could be hung up with good effect in several scenes, and a Samovar should be immediately introduced. The immorality of some of the situations done without a Samovar quite shocked some of us. But Modjeska played this nightmare splendidly, with inimitable grace and beautiful costumes.

A comic opera I've never enjoyed so much as I have The Merry War. I went down to the Thalia and saw it several times with that clever Link and Adolf in the cast. I managed to find some pleasure in it even when done by Willy and Golden at the Star. But up at the Casino it is something delightful. You know, as an artist I do not like Carlton. As an enemy of melody he appears to me to be a success. He is the most untuneful baritone-tenor-robusto in the business; but in the present presentation he is retired. Usually Mr. C., with one leg a little drawn up and a top note of terrific volume hanging over the footlights, is the impression you bear away on the tablets of memory from the beautiful Casino.

This of McCaull's is a new departure. The tulip-vender and his frau are the central figures. There is not such another lad as Fred Leslie on the boards either side of the Atlantic. And Cottrell is such a finished, intelligent actress that their scenes alone are worth a journey to see. Perugini is a better singer than Link, and is altogether more successful in this part in The Merry War than in any I ever saw him in. But Link is as clever an actor as his countrywoman Cottrell.

McCaull should get a man named Allen for the old woman, as that is the only really weak point in a magnificent production. There's just enough Amazon-march, and all the girls are pretty; the choruses are capitally rendered; Lilly Post is pretty and sings well; and altogether The Merry War is able to give an au-

dience more thorough pleasure in every sense than anything done here for a long time.

It is to be hoped McCaull has his wicked eye on the big success Nell Gwynne. There's a great part in that for Ryley, who is going to have a Merry War with King Gama, and there's a splendid chance for splendid Leslie, and if any woman can enter into the spirit of the buxom orange-girl with the noble heart, it's Mathilde Cottrell. I can't think of a company better suited to the requirements of this new opera than McCaull's. Ryley has played in it before, for Farnie's libretto was wedded once to music by Cellier, divorced and remarried under very favorable auspices to the melody of Planquette.

In this original production Ryley took part, and pronounces it a charming play. He liked Cellier's music; but then, dear loyal soul, he likes the Princess Ida. Planquette as the tuneful builder of The Cloches de Corneville receives my earnest admiration, so that I hope Colonel John will get in his graft and secure Nell Gwynne to follow The Merry War.

My interest in men's heads as objects of study in public gatherings dates back a great many years. When I was in the neighborhood of seven, or in the vicinity of eight, I used to be snatched into Centre Church (a popular institution in my native village) to hear Joel Hawes preach. Never was name built that looked so much like the man who wore it. Joel was a grizzly six-footer, put up on the same architectural plan as Abraham Lincoln. He had been a blacksmith, and into his oratory he carried the manual of arms practised in his shop. He would blow an imaginary bellows for twenty minutes, pumping at the feelings of his congregation, and the air-drawn horse-shoes he would hammer out on the Bible as an anvil would have shod every steed in the Augen Stables.

When the infant Gusher stole into that pulpit between noontime Sunday school and afternoon church and carefully rubbed into the red plush cushion about an ounce of the best red pepper, she began to feel an interest in religious services such as never stirred her young heart before. She remembers the occasion to this day. There was at that time a sort of a raised hair doughnut very popular in Connecticut. The men had their heads cut pretty short all round, but just on the top it was allowed to grow a quarter of a yard long. This piece of hair, anointed with quince-seed infusion, would then be rolled up and laid like a tube on top of their heads. I have stood up and looked through Lawyer Case's hair tunnel and blown peas through it and put paper spitballs in it—and any little thing laying round loose in a big pen.

I was always making myself desperately handy and officious in those days, and when old Pa Button committed suicide the family allowed me to do up his front hair. A little soap and water had in life enabled him to roll up a very effective top-knot. But Mr. Spaulding, the head man in our jail, had just invented his prepared glue. A bottle of it stood on the bureau mantelpiece. I hurriedly procured the widow's tooth-brush and gave Pa Button's hair doughnut a coating of Spaulding. I shall know that dear old man when we meet on the golden shore. It's a long time ago, but the vicissitudes of burial and the ages of eternity will not have disturbed that capillary adornment. I will find him with his hair as stiff as a poker—just as we planted him—no matter what he's been through.

Well, on this particular Sunday when I fixed things for Hawes, he had invited into his pulpit a young minister afterward celebrated in Chicago as Rev. William Patton. The Rev. William had one of the popular doughnuts on top of his sleek, dark head. Joel climbed up and gave out the hymn. Young Patton made a prayer—a nice, quiet little prayer without a pound in it. Then Joel went to work with a powerful sermon. He blew the bellows while he descended on original sin, but finally he struck a later edition of the works of Satan and began on his anvil. The Bible was open at his text—but along at "13thly" he usually closed Bible, sermon and all and took it out of the cushion and surrounding woodwork. This day was no exception. Bang shut went the Bible and Joel brought his mighty fist down with a crash. The dander of the quick-tempered red pepper was up. In the midst of a tremendous peroration a sneeze shook Joel to his knees. He recovered and shouted, with a slap on the cushion at every word, "No, my friends; be not deceived. The devil is abroad, and—." We shall never know what, in Hawes' estimation, the devil was about to do—that which he had done was sufficient for present purposes. A volley of sneezes, coughs and wheezes interrupted his speech. The people reached Patton; that interesting specimen of theology joined in with vigor; he shook his top hair all to flinders and the long locks (not dressed with Spaulding, on the perpetual plan) rattled down over his eyes. It was a sad spectacle; but one much sadder was a private interview I had later on with my mother. Women have always betrayed me. A cherished friend aged ten, who had shared the fun, blew the gaff, and that young and tender Gusher caught it, as she has

been catching it from the hand of Fate ever since.

I wish the rolled hair topnot would come in. As I look about at the critics I think how much it would improve 'em. There's a Gommy, he's just tampering with the idea. He throws up his top hair lightly and goes down a trifling bang. I like to sit behind him and look at the footlights through the airy structure. It takes me back to childhood and Lawyer Case's handline tunnel. I look at Winter. The possibilities of a doughnut on top of him are magnificent. Let me loose on that head with the tools I used on Pa Button, and I'd show you hair-dressing that would knock Myers and Co. off their perch.

Then there's Harrington. We could build a beauty on him. And Hawes isn't a bad subject. I'm afraid we couldn't break the backs of enough chairs on Towe's head. And Morris' is too curly. But Joe Howard's is a daisy, nothing to interfere naturally with art. Just make a lovely one at home and glue it on when he goes out. I've often looked at Stephen Fiske and wondered what finishing touch his manly beauty needed. It strikes me now—the curl on top of his head.

I think, with the unusual facilities offered by the heads of the critics, I must boom the top-knot, and revive that interesting style of male hair-dressing, because there never was such another woman to make a man's hair curl as your

GIDDY GUSHER.

Professional Doings.

—Manager Harris, of Boston, is in town.

—Dan Rice is lecturing on temperance in Florida.

—J. R. Grismer has joined the Jeffreys Lewis company.

—Dan MacGuinness is playing in The Ace of Clubs in Boston.

—Madame Dolaro yesterday read a play to George Rignold.

—Herr Bandmann arrived from San Francisco on Sunday.

—A company will take Princess Ida on the road immediately.

—Patti Rosa's contract with Charles A. Gardner expires in five weeks.

—Miss Leighton has been playing Ada Rehan's part again in 7-20-8.

—Mrs. Sol Smith has been engaged by Augustus Daly to play in Pique.

—The Frohman Brothers have a European office in the Grand Hotel, Paris.

—Richard Foote will play Richard III. at the People's Theatre on March 27.

—It is not generally known that Marie Vanoi is one of the Zanfretta Family.

—Dion Boucicault will play an engagement of three weeks in this city in March.

—Minnie Palmer returns to America next season to make a tour of the country.

—Robert Coote, of the Langtry company, goes with Nat Goodwin for a few weeks.

—Master Barney, after a long and tedious illness, is recovered and able to be about.

—John A. Stevens' New Windsor Theatre will be situated at Nos. 37 and 37 1/2 Bowery.

—Gus Bruno and Frank Bush go on the road with No. 2 Fun on the Bristol company.

—Maurice Barrymore received several calls before the curtain on Monday night at the Star.

—Charlotte Walker, the soprano, will organize an English Opera company for next season.

—George Murphy, the minstrel, is recovered and has rejoined Harry Miner's Comedy Fair.

—Edwin F. Mayo joins his father in Cedar Rapids next Friday to play a part in Davy Crockett.

—Albert Eaves has decided to hold on to the Twenty-third Street Theatre and will shortly reopen it.

—J. H. Hunter, late of the Windsor, has been appointed assistant treasurer of the People's Theatre.

—Pauline Hall has been engaged by Miles and Barton for their Bijou stock company for season 1884-5.

—John A. Stevens' company, headed by Sara Jewett and Henry Lee, start for San Francisco next Tuesday.

—Mr. and Mrs. Charles Stevenson have actively entered upon the management of the Third Avenue Theatre.

—Seth M. Crane has left Gayler's Fun in a Boarding School company, and is at present in town and disengaged.

—The Madison Square management have now only one regular travelling company on the road with each play.

—John Stetson has reversed the usual order of things. He gave souvenirs on the opening night of Princess Ida.

—Hyde and Behman will send a comedy drama on the road next season in which the Kermell Brothers will star.

—William Mentaver recently proceeded by law to enforce payment of his royalties from the Tourist combinations.

—The pug dog used in Confusion does not belong to Jaribau. It is a member of T. Henry French's household.

—Edward Bloom has returned to town after managing a short tour for a lady lecturer. He is still open for engagements.

—D. G. Longworth has ordered his communications to be addressed to W. W. Kelly. Is another Duke impending?

—Harney McAuley is playing a two-weeks' engagement in Philadelphia. He comes to the People's Theatre on the 23rd.

—James B. Radcliffe, of Mentaver and Barton's Comedy company, has signed with Ford's Opera company for next season.

—Grace Romine, of Clara Morris' company, recently filled the star's parts during the temporary indisposition of the latter.

—Henry Greenwall—not Reilly and Greenwall—has leased the Tremont Opera House, Galveston, for the next three years.

—Jacques Kruger played Tarleton in The Cricket on the Hearth at the Broadway Theatre in 1866, under Horace Williams.

—While bad weather prevents the completion of the exterior of the Bijou Opera House, the interior is being rapidly finished.

—Mr. Hilton is the latest English actor who has arrived in New York, having come out on the chance of finding an engagement.

—Manager Colville is getting his forces together for the big matinematic venture which will put us on the road in the Spring.

—Alfred Still, an artist of the Eighth Avenue Theatre, and formerly unknown in the circus world, died on Saturday morning.

—Professional friends last week presented Assistant Treasurer Ruddy, of the Fifth Avenue Theatre, with a gold-headed cane.

—Simon Hauser, leader at the Chestnut Street Opera House, Philadelphia, is composing music for Belasco's May Blossom.

—Cal Wagner's Minstrels are meeting with success in Cuba. No other minstrel company ever ventured among the Spaniards before.

—Mame Stark, a Western prima donna, sometime with Miles, has arrived in town and expects to go out under the管理 of Percy, management. She is said to possess a most commanding voice.

—The Western Guards have held a money competition for longer or shorter periods, ranging from one night to three. On the last night have been contributed to their master and under master.

—The new Academy of Music at Miles, Ga., will be completed August 25. Companies are already booking for next season. The house will seat 1,200. The management has no connection with the old theatre.

—William Gish is revising The Glass of Paradise and putting in two additional characters, for John Stetson. The piece will immediately take the road again. The five of Glass having failed to come up to expectations.

—Mrs. W. A. Patterson, The Mirror's Colored Rapids (la), correspondent, has submitted a drama, "Imperial upon the Champs," to a New York critic for a reading. The author herself has designs on the critics.

—There has been a good deal of telegraphic inquiry for Berlin Wall during the past few nights. After sufficient effort, we have secured her dates for a week or so—but probably too late to be of use to the audience inquiries.

—In Pittsburg, last week, Library Hall and Harris' Museum were flooded. In the former, Harris' company appeared in *Princess Ida* before a large audience, and while the water ebbed and flowed within a few inches of the doors.

—Being rid of the Bijou company, E. E. Rice will now devote all his attention to Pico, Fan on the Bristol, Princess Ida and other road companies. He has arranged to send out a company playing *Pecck's Bad Boy*, and is now filling the cast.

—James E. Wilson and Kate Burroughs are doing good work in Barney McAllister's company. In the extremes of *Salmon* and *American* comedy they acquit themselves more than creditably, and the press has given them no little praise.

—Townsend Percy reports that No. 2 Queen's Lane Handicraft company left Portsmouth, Ohio, in the early morning bound for Chillicothe, filed the door of Brooks and Dickson's *Her Assessment* company, who were unable to connect at once.

—John Stetson says he has engaged eight actors to undertake the part of *Confusion*. Charles Frazee had four actors in the part of Japon in *The Strangers of Paris*—Henry Lee, Daniel Murray, Joseph Wheeless and Dore Shand.

—As St. Patrick's (March 17) is a special night in Erie, Pa., Manager Sell wants a first-class attraction and will accept none other. It is always a great holiday night there, and souvenirs will be given to the ladies. The house is to be decorated—that is, "painted green."

—Ben Baker says that within the last two weeks upward of fifty members have been added to the Actors' Fund. He has just dispatched a report for January to the general manager throughout the country. The meeting of Trustees will take place on Thursday at two o'clock.

—Mentaver and Burton are ready to meet of a property trunk. This was partially evident in the transportation of their baggage from the Star to the Third Avenue Theatre on Sunday last. The company plays next week at the Mount Morris Theatre, then the New York and then Brooklyn.

—The Brooklyn Grand Opera House has had two losing weeks this month, said Colored Marvels: "We gave January last week four performances in grand style; caught on with Webster's *Claim*, and won a week for *Kate Cloris* that she has had no where else this season."

—Miss Fosters, whom we lastly heard was to marry Lord Gascoigne, is about to make the nuptials for benefit of practice. It certainly comes rather late on the young lady after having the stage for the entire to be thrown over. However, we would not consider her as liable to her wounded heart.

—The new Academy of Music at Miles, Ga., is ready to make bookings from Sept. 1. The house seats 1,200, and the orchestra is on the grand floor. The stage is 40 feet wide and 50 feet in height. The house is all new and plenty of it. The whole building is devoted to theatre purposes, containing no stores or offices, thus giving ample seats.

—Among early bookings at the Jersey City Academy of Music are a Harvey Miller party, The Rajah and Neil Douglas. Harry Miller gave four performances of *Death to last week to good business. John F. West, Louis Buell and a good company appeared in a new play, *Dance of Death*, on Monday night. The piece was well received by a fair to good house.*

—Albert Eaves has made an arrangement to produce popular operas at the Twenty-third Street Theatre. The house will open on Monday with the *Princess of Pomerania*, and the bill will be changed regularly. This will not in any way interfere with the alleged interests of others in the house or interfere with any current legal proceedings. Patrons, friends, relatives, etc., will follow the piece.

—A well-known local photographer gives some figures about theatrical stars. He has had twenty-four sittings of Emma Abbott; eighteen of Kate Carlisle; eleven of Kate Clinton; twelve of Clara Louise Kellogg; twenty

THE NEW YORK MIRROR.

The Utter.



Who did who? The ladies call him, secret.
—Love's Labor's Lost.

The herding of the Elks to-night at the Academy promises to be a jolly affair. This society not only does a vast amount of charitable work during the year in a quiet, unostentatious sort of way, but it manages to give the members of the profession and the laity who are not members of the Order one royal night of pleasure annually, on the occasion of this ball. The committee tell me there will be a very large attendance of actors and actresses this evening.

SCENE: Drawing-room.—Amateur rehearsing with professional coach.

Amateur.—You say I come on here?

P. C.—Yes. But you must fill in the pause with business until Lord Lozenge speaks.

Amateur.—What kind of business please?

P. C.—Pshaw! Why—er—scratch your head or clean your nails—just as a perfect gentleman would naturally do under the circumstances!

[*The Ladies' Faint*]

Joseph Gulick informed me yesterday that his principals, Gale and Spader, will begin the erection of a new theatre in a few weeks. They have secured the ground on the corner of Fourth avenue and Twenty-fourth street, opposite the Academy of Design. The plans are now being drawn. They call for a building to seat 1,000. The style will be something like the Madison Square—only more so. A syndicate of society people are to back the enterprise. The theatre will be called the Elite and will be chiefly used for amateur performances. The need for such a house, conducted on high-toned principles, has long been apparent. The Lexington Avenue Opera House is not only inaccessible, but primitive in its stage accommodations and decidedly uncomfortable for the spectators.

Salmi Morse, they say, has been a constant attendant at the rehearsals of *On the Yellow-stone*. The old gentleman studied law in the office of Judge Blackburn, of California, the father of the manageress. Because he dandled Mary on his knee, Salmi thought himself authorized to make all sorts of irrelevant suggestions, but the young lady didn't see it in that light, and she has administered some very emphatic snubs to the whilom Passion Play-ist.

This weather we've been having, in the chaste language of Mr. Boyesen, knocks the starch out of a fellow. The theatres are perhaps the greatest sufferers by it. Last night the people who ventured out without compasses to guide them through the fog to places of amusement, did so at their peril.

A contemporary, more given to fancy than to fact, waxes indignant because Madame Dolaro proposes to see if she cannot be compensated by legal assistance for the time and opportunity lost through the non-fulfilment of a contract she had with the Union Square management to produce one of her plays at a specified time. My contemporary would have it appear that there was no contract, that the author merely submitted her play for examination, and now goes to law because it was not accepted. It happens that there was, and is, such a document, which was drawn by Judge Dittenhofer and signed by Messrs. Shook and Collier. This does not betray "a preponderance of esteem over common sense," but rather a preponderance of solid contract over capricious cancellation. It strike me that my contemporary seeks to cajole an advertising establishment at the expense of truth and fairness.

She Preferred Boston.

Florence Gerard reported ready for work on Monday, but was informed that her place was filled.

Later on in the day Mr. Stetson sent for her, saying she must go to Boston or go to b—l. Miss Gerard preferred to go to the former place, to play the old woman, Letitia Tickleby, in the *Confusion* company No. 2. Miss Gerard will doubtless make a great hit in the part, retain her \$300 a week, and thus disappoint Mr. Stetson's Machiavellian designs.

Miss Gerard, though ostensibly engaged for leading business, has no parts specified in her contract. Some weeks ago she offered to cancel it, but Mr. Stetson would not agree. Now it suits her to keep her engagement and receive her weekly payment of \$300 from Mr. Stetson.

Bartley Campbell's Banquet.

Bartley Campbell was happy Sunday night, so were the ladies and gentlemen who act in *Separation*. So also were a number of the dramatist's journalistic friends. The occasion of this general happiness was the dinner given by Mr. Campbell at the Hotel Brunswick on that evening in compliment to the people who are interpreting his last play with great success at the Union Square Theatre.

Mr. Campbell received his guests in the parlor connected with the private dining-room on the first floor of the hotel. His immaculate evening dress was worn with a native grace that defied competition. The breadth of his smile corresponded with the height of his figure. The ladies invited were carefully placed apart from the gentlemen in a contiguous drawing-room, and it was opined by the latter that before proceeding to the discussion of more substantial matter Mr. Campbell purposed giving his friends a taste of the pangs of *Separation*. In this he certainly succeeded. When Mr. Joseph Howard, Jr., had fought over the battles of Hull-Ran and Hull's Bluff for the edification of Henry French, Esq., who has manifested a commendable curiosity in regard to the events of American history since the American drama began monopolizing managerial attention, and the jovial host had well-nigh exhausted his stock of anecdotal ammunition suitable for ante-prandial discharge, the seraphic Mr. Collier appeared, leaning gently upon a cane, and the swallow-tailed contingent was at once led to table.

Here the ladies were found already seated and gazing in rapt admiration at the exquisite decorations, floral and fanciful, that decked the board. The gentlemen took their seats and gazed in equally rapt admiration at the ladies.

Mr. Campbell sat at the head of the table, with Mr. French on his left. At his right was Miss Maud Harrison. At the opposite end sat Mr. Joseph Howard, Jr., of the *Herald*, who at the host's request presided over the exercises following the repast. Around the table were the following members of the Union Square organization: Miss Eleanor Carey, Miss Effie Elsler, Mrs. Nellie Whiting, Miss Gabrielle Du Saulx, Miss Eloise Willis and Mrs. Nellie Wetherill, Mr. Joseph Whiting, Mr. Felix Morris, Mr. Julian Magnus, Mr. Lysander Thompson, Mr. Morse, Mr. James Collier, Mr. Leigh Lynch, Mr. Henry Tissington and Mr. E. L. Tilton. Ill health prevented Mr. Parselle from attending, and Mr. Stodart was unable to come to town from his country-place in New Jersey. Mrs. Phillips had a prior engagement. Charles Coghlan promised to be present, but through a mistake regarding the name of the hotel, he failed to put in an appearance. The other guests included Miss Julia Stuart, Mr. Steele Mackaye, Mr. Clinton Stuart ("Walsingham"), Mr. Na. Goodwin, Hon. A. H. Hummel, Robert Griffin Morris, the playwright and dramatic editor of the *Telegram*; Mr. George Fuller, the artist and New York correspondent for the *Louisville Courier-Journal*, and Mr. Harrison Grey Fiske.

The long table was exquisitely arranged. Large candelabra shed a pleasant light over banks of flowers tastefully arranged. A fragrant centre-piece bore the legend "Separation" in dark letters on a white ground. Automatic Nubians played musical selections, and an orchestra of mechanical rabbits aroused Mr. Tissington's envy. There were bouquets for the ladies and *bouquettes* for the men. Mr. Campbell at one end and Mr. Howard at the other regaled the feasters with humorous stories that kept the table in a roar. This agreeable diversion did not, however, detract anything from the hearty enjoyment of the following comprehensive menu, which was undoubtedly the greatest effort in the culinary career of the Brunswick chef:

| MENU. | |
|----------------------------------------|--|
| Huitres Mignonnes. | |
| Haut Sauteurs, 74. | |
| POTAGES. | |
| Monte-Cristo. | |
| Coussoupe à la Sarah Bernhardt. | |
| Variés. | |
| East India Sherry, 76. | |
| Tombale Venitienne. | |
| COUSSES. | |
| Bass à la Chambord. | |
| ENTREES. | |
| Châtaigne Montly. | |
| Côtelettes de Spring Lamb à la Nelson. | |
| Ris de Veau à la Bartley Campbell. | |
| LEGUMES. | |
| Haricots verts à l'Anglaise. | |
| Petits Pois au beurre. | |
| Celeri au gratin. | |
| SORBET à VERSAILLES. | |
| BRUNSWICK PRIVATE STOCK. | |
| ROTI. | |
| Caillies pigeons à la Florence. | |
| Salade de Laitue. | |
| ENTREETS SUCRÉS. | |
| Clos de Vougeot, 24. | |
| Les nids des Canaris ambulants. | |
| LA FONTAINE DE SEPARATION. | |
| Gâteau Trouville. | |
| Petits Four glacés. | |
| Assiettes volantes. | |
| Tronçons Mignons. | |
| Fromages. | |
| Marrons. | |
| Fruits et Dessert. | |
| Café. | |
| Liquors. | |
| Hotel BRUNSWICK, 60 February 1894. | |

If this catalogue of dainties does not make the reader's mouth water, it is simply because he is lacking in gastronomic cultivation. The Campbellites discussed it with avidity. The sorbet was served in lacy birds' nests, surmounted with heads of fugitive Soudanese. The confection that followed the roast was productive of much surprise and delight among the ladies. It was in the form of golden and silver eggs, divided in half and tied together with ribbons. On opening them a canary bird flew out from each, was recaptured by a waiter, placed in a cage and given to the fair disoverer to take home. This novel idea was one of the few things that Mr. Campbell found worth bringing over from France to this coun-

try last year. After the dinner the ladies were made the recipients of pretty tokens of various devices. Taken altogether, the banquet was a royal affair, and it was royally enjoyed.

When the viands were finished, Mr. Howard, who is a breezy, graceful master of after-dinner ceremonies, arose and said that he had been requested to read the following messages from friends of Mr. Campbell who were unable to be present:

LETTER FROM SHERIDAN'S MOTHER.

U.S.A. NEW YORK, Feb. 1894.

Bartley Campbell, Esq.—It is with sincere regret that I am compelled to forego the pleasure of accepting your kind invitation to the banquet which you propose to give the Union Square Hotel on Saturday evening. As a token of compliment to the members of the company who have so admirably presented your play of *Separation* and ensured its success, it would have been most gratifying to me to have been present, but the state of health is such that it prevents my indulging in any festivity. Will you kindly oblige me by apologizing to the company for my absence and explain the reason for it. With assurances of my regard and esteem, I remain, very truly yours,

MARY SHERIDAN.

LETTER FROM EDITOR OF THE PHILADELPHIA PRESS.

Philadelphia, Feb. 1.

To Bartley Campbell, Hotel Brunswick.
Sorry to be with you. Success to the great American dramatist and the great American theatre.

M. J. HANCOCK.

VERSES FROM A BROTHER DRAMATIST.

To Bartley Campbell.

WITH BEST WISHES OF THE SOCIETY.

FOR YOUR BROTHER DRAMATIST'S GREAT SUCCESS.

That as the Fall and Winter seasons begin,

And new ambitions reach their ardent goal,

Players and playwrights, with perfect art,

May yet more widely thrill the public heart,

Stir the fine source of sympathetic tears,

And rouse the laughter that resounds in chors,

When the heart and mind are fully feeling bring

The "spirit" of the "play" that you are bringing.

It is well that that mysterious thing, the press,

Should give the stage a livelier stage career,

Than that with which, "mild melodrama" did,

Two long-lost friends support each other's chin.

It is well that critics, uttering what they think

Should illustrate how weak are pen and ink

Beside the eloquence of voice and mien.

That the art of the stage is felt and seen;

That our will is not longer interfered with;

Against their will no longer interfered with,

Should still do the roles of their official school,

And earn the roost that they prefer to rule!

It is better still when common friends combine

To place the wreath where it deserves to shine,

And press the hand whose dramatic skill

Has swept the clouds of human good and ill,

And stirred the depths of a tragic plot,

The right and wrong that ends one mortal life.

When suffering Virtue, to temptation dead.

To plaintive music enters, D. in F.

While Vice, in declamation's starkey key,

Exclaims "Beware!" and exit R. U. E.

And to low tapping of orchestral drums,

The mountain murderer whispers, "Hast he come?"

It is but the common business of the stage,

With which the players in every age,

But when the twins, mild and fiery and Mirth,

Unite their spirits without stint or death,

And with the jest that mirth, the tear that burns,

Make audiences grow red and pale by turns.

In that mimetic strife of joy and pain

That realm is his who bids us here to-night,

Whose great feelings generous souls delight.

Although he leaves us far, in distant state,

May health and strength till his steps await.

May sweet fidelity his path attend,

Until "My Partner" is found in each new friend.

May hope and memory all dear dreams fulfil,

And "Separation" bind us closer still!

A. E. LANCASTER.

Letters and telegrams from William Winter, Colonee McClure, of the Philadelphia *Times*, and others were also read. Then Mr. Howard, in a few witty remarks, proposed the health of the host. He said that he had known Bartley Campbell when "Esq." was not a part of his name, when a neat but flowing usher enveloped his imperial form under a torrid August sun. Although the usher had disappeared, the imperial form remained, and what was better still, the generous heart, the active brain and hearty good-fellowship remained also. Three lusty cheers were given for the dramatist, who cleared his throat of the traces of high-pressure emotion and responded substantially as follows:

"I thank you, ladies and gentlemen, for your good will. This feast to-night reminds me of another that took place some years ago. I was barnstorming through the West. Business was very bad and my company had not received salaries in some time. On Christmas Day we were in a place which the makers of maps have not deemed worthy of notice. Finances were in a state of acute prostration, but I knew that we had all the materials for making merry at hand—except hard cash. We determined to enjoy the anniversary in festive fashion. The hostelry's *cuisine* was conducted neither on an extravagant nor a bounteous plan, but what it did furnish we thoroughly enjoyed. I think the digestive powers of the profession were better in those days than these. After the banquet was finished the company joined hands with me in a circle and sang 'Auld Lang Syne.' It didn't help business though. A few days after, a manager similarly placed met me and we compared notes. I related our Christmas pastimes. 'How did you do it?' said he. 'Taking out salaries by singing "Auld Lang Syne" is better than paying salaries any day.' Times have changed since then. Those salaries have been paid. One member of that same company is at this board. Probably the difference of that frugal Christmas banquet and the one we have just discussed strikes her—it certainly strikes me. I invited you all here to-night; you, the members of the Union Square company; and you, the members of the press, to thank you for what you have done to make *Separation* a gratifying success. The piece was rejected by three managers, but my friends Shook and Collier saw merit in it and gave it the inestimable advantages of production in their theatres. All that a plump purse and a generous policy could do for *Separation*, they did. They gave it a splendid pictorial background, they allowed the author to develop his own ideas without hindrance, realizing, as few managers do, that the author knows something more than outsiders about the play he has written. The value of the co-operation extended me by the members of the cast I cannot overestimate. They developed me and assisted me. They accepted my suggestions in a spirit of real helpfulness, and to their artistic interpretation of the characters of

my piece I owe a large share of its great success. The best with I can extend a dramatic is that his works will always fall among such talented and agreeable people as the ladies and gentlemen of the Union Square company. I must also express my gratitude to the gentlemen of the press. I was a journalist myself once, and although I've played trustee I expect some day to return to my first love. In dealing with *Separation* they have treated my work critically and myself courteously. If I can bring myself to believe the almost unanimous commendation it has received at their hands, I shall be happy for the rest of my existence."

The second toast of the evening was Stevie Mackaye, whose genius as playwright and inventor.

Mr. Howard highly eulogized, supplementing his remarks by the sincere hope that Mr. Mackaye would soon have another theatre, in the management of which the Christian element would have no hand.

Mr. Mackaye replied in a few well-chosen words.

MISS GERARD.

Letters

THE NEW YORK MIRROR.

was produced here for the first time on any stage 9th, 10th, 11th and 12th. The piece is from the pen of William McDonald, a writer of some little reputation in Canada. The plot is interesting and the scenes well-drawn, and with a performance co., might have been a success. The author, however, feels that the play was not up to the standard as it might have been. I would advise the author to rewrite the opera, condensing it into a shorter time, instead of three as now given, and have it produced by a good co. Devil's Auction 11th and 12th. Dion Boucicault 13th, 14th and 15th. Henry Irving 16th, 17th and 18th.

ST. CATHARINES. — *St. Catharines Theatre* (H. G. Hunt, manager): Only a woman's heart, 7th. A first-rate performance; moderate business.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): The Greer Comedy co., occupied the house 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 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THE NEW YORK MIRROR.

TELEGRAPHIC NEWS.

Princess Ida at the Bijou.

BOSTON, Feb. 13.—Princess Ida was given Monday night at the Boston Museum, and made a big hit. The audience was loud and long after several of the numbers, and many of them were repeated over and over. Hatch Thompson, as Lady Psyche, sang the closing verse of the Darwinian Ape song five or six times, in response to applause that would not be hushed. George W. Wilson, as King Gama, made a success of "I can't tell why." The three acts of King Gama were also taken into camp at once. There was very little pleasure at singing on the part of any member of the company, but the acting was fine. The music, aside from the opening and closing numbers, does not seem particularly catchy, and, while some of it is simply dull, other portions are of too high an order to be merely popular; though this opinion of the writer, based on a single hearing, is subject to subsequent modification, naturally. The libretto was hardly up to Gilbert's previous standard. The theatre was packed with our best and most cultured people, clear to the back row of the upper gallery, and at the fall of the curtain the closing melody of "O, dainty triolet" was being hummed and whistled all around. The chorus music seems to be more singable than the solo, and the orchestration is exceedingly beautiful. The advance sales for the entire week are very large.

Margaret Mather had an immense house in Leah at the Boston Theatre.

Frank Evans' New Play.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Feb. 13.—The Evans-Hamilton company presented their new play, *Truth*, by Henry Holland, at Low's Opera House, on Monday night. Frank Evans, Theodore Hamilton, Harry Colton, Marcus Mayer, Miss A. Pierce, Minnie Radcliffe, Genie Howard and Marion Lester were in the cast. Miss Pierce had several calls. The play is now being produced with success in England. The scenes and incidents of the play lie in the interior of England and City of London. The first performance passed off very well.

Robins and Crane, at the Providence, opened in Our Boarding House to a very fair audience.

Pop and Old Fol.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Feb. 13.—The week's openings showed about the largest attendance since the New Year. The effervescent Pop at the Academy brought out a large house. The company, including John A. Mackay, Irene Perry and Kate Castleton, is a strong one.

Leonard Grover's Comedy company, which includes *perre et fil*, put on My Son-in-Law at Wah's. A full and delighted house.

Baylies and Kennedy's Bright Lights were equally well provided for at the Adelphi. Monday night's over-flowing audience was on hand as usual.

The Crescent City.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Feb. 13.—At the Academy Baker and Farron are playing to excellent business in Government house. Their opening on Sunday night was very large, and the new piece is accepted as an improvement on *Chris and Lena*.

Leavitt's Gigantean Minstrels opened to a big Sunday night house at the St. Charles. The performance was a disappointment. The company is weak compared with what we have had.

The Silver King (second visit) is drawing large houses at the Grand.

Harry Minor is in town, and Bartley Campbell is expected.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

NEW YORK, R. I., Feb. 13.—T. W. Keene, supported by an excellent company, gave *Camis* to a big house, 11th. Mr. Keene created a flattering impression, and may be one of a good house whenever he chooses to return.

Answer, Feb. 13.—Lights o' London at Loeb's, Monday night, opened to a fair house. Large business last night. Jessie James, at Music Hall, delighted a big gallery last night.

PROVIDENCE, Feb. 13.—The *Hansons* opened at Library Hall to a good house. Oliver Doud Hynes had a top-heavy opening at the Opera House. The *Reeds-Sontley* company is doing a large business at the Academy.

HAMILTON, Ont., Feb. 13.—Only a woman's house played to the largest business here in weeks.

J. R. STRACKER.

CHICAGO, Feb. 13.—Irving's return drew a very large audience to Haverly's. He appeared in *The Bell*. The McCaul company presented *The Beggar Student*, at the Grand Opera House, for the first time in this city. A good house attended. Maggie Mitchell had hardly a good house at McVicker's—appearing in *Laurel*. Lights o' London opened to a large house at Haverly's. The Wyndham company returns to this house 18th.

A Busy Adapter.

Marius de Lazea was seen by a representative of *Two Minutes* a few nights since in the lobby of the Bijou, busily engaged in discussing his future plans with some bystanders. In reply to the scribe's inquiry as to whether any new attraction had been decided upon as yet for the Bijou, he stated that, owing to the success attending the run of *Orpheus* and *Spaide*, he did not think that General Harton would put anything else on this season.

"Of course," said Mr. de Lazea, "it is impossible to state definitely how long *Orpheus* will continue, but from the present look of things it will run into the Summer months."

"Will you adapt the next opera for the Bijou?"

"That is more than I can say at present. General Harton has partially promised to let me my hand on the next piece, but when that will be it is impossible for me to state. *Spaide* is now in that gentleman's hands. I doubt, however, whether it will be with success, as *Orpheus* is doing such excellent business that I myself think it will be difficult to withdraw it in the near future to entertain another one."

"In conclusion, I am confident

that it will be produced at this house next season."

"The scene of the opera is laid in Venice in 1616, thus affording an excellent opportunity for scenic effect and pretty costumes. The first act transpires in the Place St. Marco, the second in the Doge's palace, the third in the Catavene, and the last represents the Carnival of Venice. The score is by Offenbach, and, in my opinion, contains some of the choicest *mercurie* that he ever composed."

"I have just completed *Beautiful Helen*, an adaptation of *La Belle Helene*, for Mr. T. Perry. It was originally intended by the management of the Bijou to put this opera on after *Orpheus* was withdrawn, but as the plot is mythological, as is in the latter work, I suppose one or more operas will in all probability be done at the Bijou before *Beautiful Helen* makes her initial bow to the public at this theatre. Baby Farming is now in the hands of James Barton Key, of the *Wanted*—A Partner company. What he intends to do with it I really do not know. I also have a new original three-act comedy, entitled *Mistaken Identity*, in Mr. Wallack's hands. I have almost completed a drama in five acts, called *The Janitor* of No. 15, — Square, which I have adapted from the French of Franz Blei, the author of *Le Poyer de Chatendou*. For the present I can think of nothing further of interest to tell you respecting my different plays and adaptations. Owing to my youth, I have experienced no end of obstacles and difficulties; but more, however, I suppose, than the average modern playwright when entering the field of competition for the first time."

The Erratic Colonel.

Mapleton's Opera company had been heavily billeted at Heuck's New Opera House, Cincinnati, for this week, and some \$20,000 had been realized from the advance sale of seats, when the gallant but erratic Colonel, without even apprising Manager Fennessy of his intentions, announced, through the Chicago press, on the 20th, that he had, in consequence of the Cincinnati flood, cancelled his engagement in that city. Mr. Fennessy had expended almost \$3,000 in advertising the advent of the troupe, and he naturally feels indignant over the Colonel's procedure.

The money will be refunded to all having purchased tickets, and Heuck's will remain closed during the week, entailing a loss (Fennessy estimates) upon the management of \$10,000. As Mapleton had originally deposited just that amount in a Cincinnati bank to guarantee his ability in presenting Patti, Gerster and Josie Jones Vorke, it is more than probable that Manager Fennessy will immediately institute legal proceedings and attach the deposit.

Plays For the Antipodes.

A MIRROR reporter dropped in upon Bartley Campbell, James Allison and George Rignold yesterday, as they were making arrangements for the production of the dramatist's plays in Australia, New Zealand and British India. Mr. Allison briefly said:

"I am now in possession of the manuscripts of all Bartley Campbell's plays, which I will produce in Australia and the colonies. Mr. Rignold will leave this week for London, where he will present *My Partner and Siberia* at Drury Lane. All the royalties and business connected with the arrangement will be settled by the Frohman Brothers. I leave in about ten days for San Francisco, on my way home. I will tarry in all the large cities on my way, visiting the theatres and attractions, so that when I return to Australia I will have a pretty good idea of the reigning successes. I will return to America in about two years for more attractions. I am very well satisfied with the results of my trip."

Letters to the Editor.

A CORRECTION.

LAWRENCE, Mass., Feb. 5, 1864.

Editor New York Mirror:

DEAR SIR:—Allow me to correct a mistake made in your generally accurate paper. The reason of non-payment of royalty, not on account of the non-payment of royalty, not on account of the star, Miss Helen Jennings, being too weak to play the part of Muriel. As you made this error, on the misstatements of G. L. Done, late with that company, as longer allow me to give you the circumstances of the case.

The company came to Lawrence short of money. Mr. Done came to me and I assisted financially and went with the company, ostensibly as Treasurer, but in reality to get my money back. Before leaving Lawrence Mr. Done told me the royalty was paid; when we got to Troy he showed me a telegram from Howe and Huntington saying: "One week more to play once on account of delay in payment of royalty. I have given \$50 to go to New York and pay it, and if he had acted like a gentleman when he arrived at Miss Legion's residence—she told me afterward—the master could have been amicably settled; instead of that he insulted the lady and that settled the master.

Now as to paying for notices in the papers, it is an insult to the profession which you represent as I can vouch that as regards this it is a lie. Hoping to see this matter corrected, I remain, an old subscriber,

T. A. SWENSON.

PAYS HIS BILLS.

DETROIT, Mich., Feb. 13.

Editor New York Mirror:

SIR:—I hear from my partner, Mr. O. E. Skiff, agent of Emerson's Concert company, that your correspondent from Pittsburgh says he has been "dying up" several hotels in the West. Now, I don't want to do up anybody, and am trying to do square business; I pay all bills as presented, and if Mr. Skiff has left a bill in Pittsburgh I will pay it. I can't afford to do less than that, and he'd have to pay it. I wish you would let me know what you would do for Mr. Skiff's partner in business, don't leave any hotel bills unpaid. I am yours truly,

LEON H. WILSON,

Manager Emerson Grand Concert Company.

NO RIVALRY.

FEB. 5, 1864.

Editor New York Mirror:

DEAR SIR:—In your issue of the 4th it is stated that "there seems to be a slight rivalry" of rivalry between William R. and Edward C. Cooke. This is not the slightest foundation, or least as far as I am concerned. If you will give publication to this you will greatly oblige,

Yours truly,

WILLIAM REEDMAN.

ALL RIGHT UP TO THE PRESENT TIME.

CLEVELAND, Ohio, Feb. 5.

Editor New York Mirror:

DEAR SIR:—Your correspondent from Indianapolis has been led into a slight error through (I suppose) the stories of prejudiced parties there. The whole story is simply this:—Agent, Mr. Hewley, had some printing to be done, and I told him to go to the printer, Mr. Dickson, who was not near, so he went to Mr. Johnson, who was near, and wrote to me that he had contracted the debt; but unfortunately the letter missed me at Crawfordsville, and when the bills were presented to me I had no money, and the business, owing to the weather and other causes, was awful bad. I explained to the parties as well as I could the state of the matter, but they were not disposed to be indulgent and the "over-issues of the law" were called in and my baggage at

tached. This is all there is of it. Your correspondent is in error in saying that the hotel bills were not paid—they were paid to the last dollar, and the railroad fares, baggage-handling and all other expenses were paid and settled, and so would the others have been if I had been down in time to pay my expenses; and I am here in Cincinnati at present, and I am here to stay. The bill is paid, and I have my property all right. It was only one of those pleasant little adventures that happen to *comes au bout*, and then; it was the "pound of flesh" again. They wanted it, and they got it; if they are satisfied, I am. Yours truly,

C. B. BISHOP.

Amateur Notes.

Esmeralda was given to a crowded house at the Brooklyn Academy on Feb. 8 by the Gilbert Society, and was a great success. The play moved smoothly, and with an absence of the long and tedious intermissions which occur usually at amateur entertainments. Nellie Yale Nelson was a handsome Nora, and invested the role with a refined ease and grace which won for her much favor. Eleanor Hardoy also received a liberal amount of applause, and as Esmeralda was all that could be desired. Miss Grace Clark as the ungracious Mrs. Rogers was effective. Of the gentlemen, Mr. R. C. Hilliard had the honors, and proved by his impersonation of Dave Hardy that he is probably the best exponent of juvenile characters on the amateur stage. He is handsome, manly and intelligent, and a valuable member of the Gilbert. J. J. Dartling was amusing as Estabrook, and Mr. Stokum quite clever as Mr. Roger, but A. H. Teller's diminutive stature should prevent him from essaying such roles as the Marquis. Adam Dove should cultivate repose, but he was acceptable as Desmond. The studio set was artistically arranged. Raymone is announced for early production.

On Thursday last the Mistletoe Society presented the Two Orphans at the Academy of Music to an audience which more than tested the capacity of the immense theatre, and hundreds were unable to secure even available standing room. The Mistletoe may be credited with a commendable performance of this difficult play, the lady members particularly distinguishing themselves. The Misses King and Post, as Louise and Henrietta respectively, were attractive and efficient, and a word of praise is due to Ella B. Smith for her natural and forcible manner as Marianne, the outcast. Miss Bird was only fair as the Countess, and Miss Randall a very good Frochard. The Pierre of J. C. Costello lacked magnetism, and Mr. Calvert was rather ill at ease as the Chevalier. Jacques and Picard deserve favorable mention. The next entertainment of the Society will occur at the Turf Club Theatre during the latter part of the month.

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The Madison Square Theatre was filled on yesterday and Tuesday evenings with the *bon ton* of fashionable New York society, the occasion being a benefit performance in aid of the Bartholdi Statue Pedestal Fund. George Riddle read "Dreams of Fair Women" with dramatic effect, and the tableaux which followed were interpreted by some remarkably beautiful ladies and were capitally executed. Then came a comedietta called *Portrait of the Marquise*, which was exceedingly well rendered. Mrs. White as the Marquise, Mr. Coward in a part made famous by Coquelin, and Messrs. Endicott and Giscko were applauded for bright and clever conceptions of their allotted characters. Much disappointment was felt at the inability of Miss Ingersoll to appear, owing to an affliction in the family, and Georgia Cayvan kindly took her place. The affair will add to the fund in a considerable extent. The same performance will be repeated on Friday for the benefit of the Bellevue Training School for Nurses. Members of several Brooklyn and New York societies participated in the playing of *The Banker's Daughter* at New Haven, Ct., last week, being the guests of the New Haven Yacht Club, for whom the play was given. The theatre was well filled on both evenings and Mrs. Nelson, Miss Gaylor and Messrs. Costello, Stokum, Darling and Hilliard were the principals of the cast.

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